

ON *Exclusive in The Daily Carmelite*
PAPER *by* FREDERICK
WINGS O'BRIEN

AN aviatrix, with the record for women of the longest time in the air without descent, signs herself in letters to me, "Happy Landings." That applies, nowadays, to stairways.

§ §

IN THE East, thousands of business men met to agree on how to make the world depression a bump. All they did was to disagree, according to each one's selfish interests.

§ §

IN California fifteen people were murdered in April. The cruelest, most sadistic, sex killings are in San Diego, where also are more suicides than anywhere else in the world, for population, except Monte Carlo, a gambling hell. Fittingly, San Diego's chief of police is an undertaker. In that sad city of San Diego is a wonderful zoo, a fine park, and the most neurotic people I have met. Not neurotic like the smart set; just insufferably dull, bored, boring, church-going; the old dregs of the middle west.

§ §

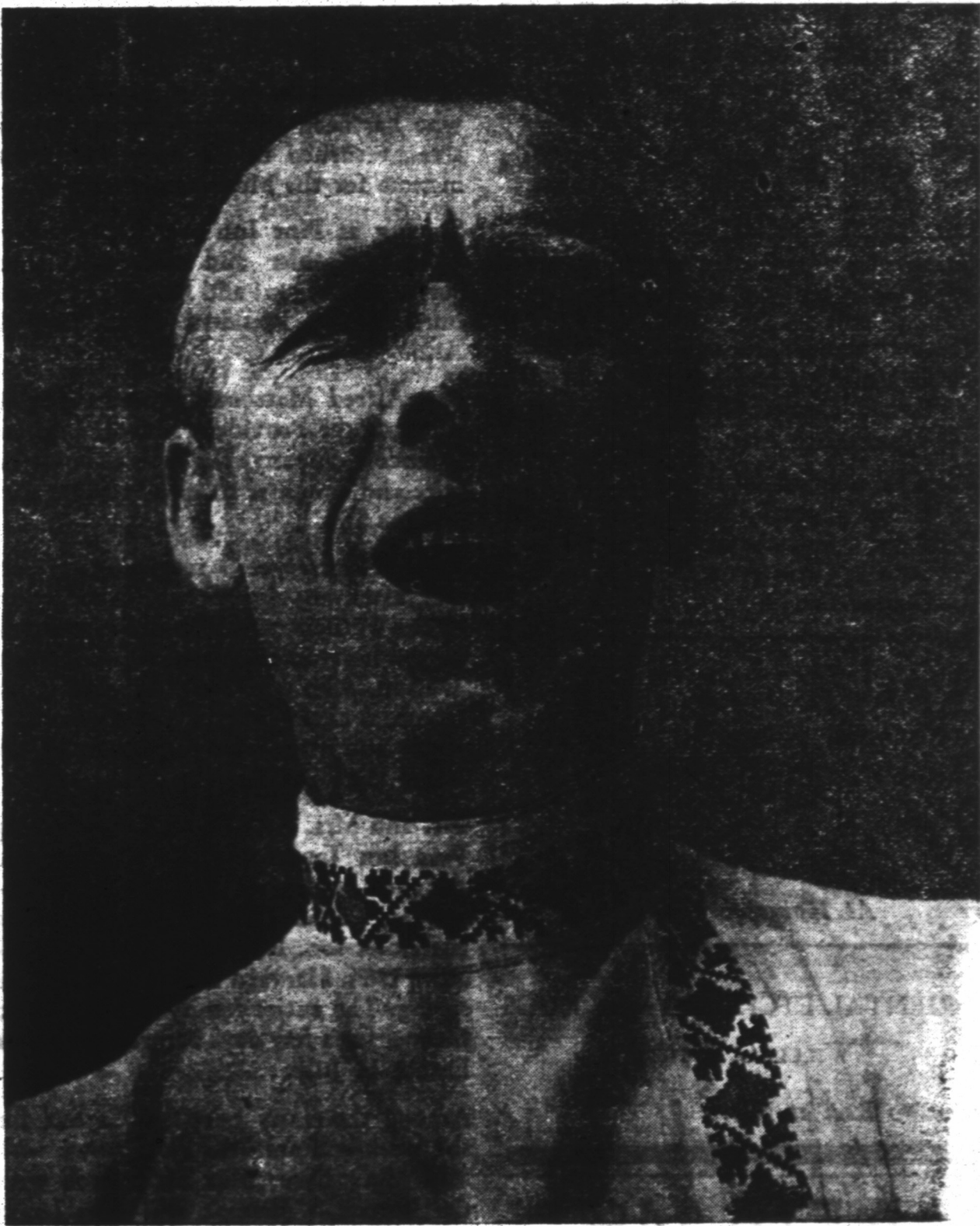
ONE MAN, Wingfield, a former gambler, controls Nevada. He owns two-thirds of the finances. He dictates politics. Himself divorced, a realist, he permitted the new law under which gambling is wide-open, tax-paying; and divorces are granted in five minutes, after six weeks' residence. The first day of the new law one hundred and sixteen couples were separated. No lies are necessary, as in New York, where hundreds of fallen women and fell men make odious livings, pretending adultery with divorce-seekers, as required by law. All is on the level, and without publicity, other than the mere statement of reasons alleged. There is a Reno lawyer for every one hundred and thirty Renoites; all practicing divorce affairs. You can get a divorce for thirty dollars, but some rich people pay ten thousand dollars. The prohibition law is not enforced at all in Nevada. Yapping Doctors of the American Revelation, Evangelists, are out of luck in that raw, small state. Aimee, or Billy Sunday, couldn't lay up a cent there, except by luck at craps or roulette.

THE DAILY CARMELITE

VOL. IV
NO. 16-2

CARMEL-BY-THE-SEA: FRIDAY, MAY 29, 1931

OFFICIAL 3c
PAPER



"THE VOICE OF RUSSIA SINGING"

A NEW PORTRAIT OF VASIA ANIKEEFF BY EDWARD WESTON

Ruth Waring

Decorator

announces the arrival of
Early American Reproductions
Hooked Rugs
and
Colorful new English Chintzes
8th and San Carlos Carmel

ANNOUNCING JOHAN HAGEMEYER CAMERA PORTRAITS

WILL RE-OPEN HIS CARMEL STUDIO
ON OCEAN AVE. AND MOUNTAIN
VIEW—

APPOINTMENTS FOR SITTINGS
FROM JUNE 10TH

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Classes under direction of Peter Friedrichsen will be held at the Studio Theatre of the Golden Bough June 22 to Aug. 1

Class Limited to 10 students
Phone Carmel 480 or write
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Studio Theatre of the
Golden Bough

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ORIENTAL ETCHINGS AND RUGS

WILLIS G. WHITE

Camino Real at Ninth

ADAMS ANTIQUUE SHOP

OCEAN AND DOLORES

ANTIQUES: BRIC-A-BRAC

Personalialia

Edited by SALLIE LAWRENCE HUNTER

Miss Betty Phillips is leaving Carmel soon, with her mother, for their home in Victoria, B. C.

Stan Heron, son of the Mayor of Carmel, has left for Yosemite where he will spend the summer.

Mr. David Prince has returned from a trip to New Mexico and Arizona, and will resume his former duties at La Playa Hotel.

Mrs. A. J. Carr of New York City is here for a visit with her daughter, Mrs. Sabin W. Carr, on the Point.

Miss Louise Husted, of Pebble Beach, who has been visiting her eastern relatives, returned to her home last week, in time for the Music Society Frolic.

Staying at Pine Inn are Mr. and Mrs. Homer Goehler and their son, from Portland, Oregon; and Mrs. H. F. Blackburn of the President Hotel in Palo Alto.

Mr. Alfred Matthews, western general agent of the Provident Mutual Life Insurance Company, has arrived with his wife and daughter to spend several days at Pine Inn.

Johan Hagemeyer is returning to Carmel after an absence of several years in San Francisco and Pasadena, and will reopen his studio on June tenth. Edward Weston, who has been occupying the studio, is taking Mrs. Hurd Comstock's house and will have his studio in the Seven Arts Building.

Mr. and Mrs. Aston Knight are leaving Pine Inn Tuesday with their son and daughter, George and Diana, for Vancouver, Canada, where they will meet the eldest son, Ridgway, who is graduating from Harvard Business School this spring. The entire family will return to Carmel for a few days before leaving for France in July.

Among the many guests in Carmel for the week-end are Miss Flora Lowe with Miss Mary Eyre; Miss Effie Kroll with the Burton Williams'; and Miss Laura MacKinstry with Mrs. Richard Girvin.

Frank Wickman is again at his home in Highlands, after a most successful winter in New York teaching. Mr. Wickman's brilliant and tremendous success the last two years in the eastern cities can scarcely be realized by those who have not followed his career. Recognition of the importance of his contribution to the field of piano technique has

come to him from far and wide, and some five pupils are following him across the continent to study with him in his Carmel studio over the summer.

CLASS DAY ON JUNE THIRD

On June the third, the Eighth Grade of Sunset School will present a program for the rest of the school and for visiting parents. It will consist of the Class Will, Class History, and Class Future. The Class future will consist of a play by the members of the Eighth Grade. It will show their probable occupations in 1946. Their will most likely be a Student Body meeting, with the regular routine business and new. The entire class will be seen sooner or later on the stage, therefore affording everyone present to see the corpses. At the end of the program the Eighth Grade will sing Sunset to the tune of the popular song in 1927 which was "Honey."

On June fourth, the class of '31 will be presented their diplomas and the following winter will journey to the High School, to farther our studious brain.

On that never to be forgotten day, the Eighth Grade will sing Sir Eglamore, and the "Home song" of which original words have been written. There will be the usual ceremonies, including, speeches made by pupils active in official duties.

—Joe Schoeninger.

P.-T. A.

The Sunset Parent-Teachers Association has elected the following officers for the ensuing year: President, Mrs. F. S. Reade; Vice President, Mrs. Howard Hatton; Secretary, Mrs. Edna Lockwood; Corresponding Secretary, Mrs. L. H. Levinson; Treasurer, Mrs. W. S. Frolli; Program, Mrs. Edith Anderson; Membership, Mrs. Frank Hatton; Hospitality, Mrs. John Crichton; Art, Mrs. Armin Hansen; Publicity, Anna Marie Baer.

HOLIDAY

In common with a large percentage of Carmel business establishments the office of The Daily Carmelite will be closed tomorrow, Memorial Day. The next issue of the paper will be on Monday.

* * *

Lewis H. Crane, painter, has under construction an addition to his Dolores street residence, the new structure to be used as an office.

* * *

Despite the depression, shop locations in Carmel continue in demand. At present there are only three or four vacancies in the business district, and at least three new businesses in the immediate offing.

FRIDAY, MAY 29, 1931

"THE QUEEN'S HUSBAND"

Thumb-nail review of the summer's first production at the Studio Theatre of the Golden Bough. Play by Robert Sherwood, produced by Edward Kuster. To be repeated tonight and tomorrow night.

The Story.—A slice of foreign news—yesterday's or the day before, sprinkled with a dash of "Graustark" and liberally garnished with "Life"-like repartee. A sparkling, rollicking piece, dotted with climaxes—there are at least three in the second act—without a dull moment.

* * *

Gertrude Bardarson (The Queen): Royalty delineated in royal fashion. Very happily cast; drew everything from the part that Sherwood had written into it, and added a few fine points of poise and gesture which the playwright hardly could have foreseen.

Galt Bell (The King): The King can do no (part) wrong.

Constance Heron (Princess Anne): Her usual competent self.

J. Howard Brooks (General Northrup): Strong performance of a swashbuckling, blustering dictator. Particularly good in his scene with Laker.

Peter Stuart Burk (The Marquis of Birten): The suave, polished diplomat to the final cross on the "t".

James Kemble Mills (Prince William of Greck): Unusually capable portrayal of blase royalty. Carried off his part with flying colors despite Wellington boots, than which there is no greater handicap to navigation. A short part; first and only applause on exit.

Gabrielle Young-Hunter and Gloria

Stuart (Ladies-in-Waiting): Two of the Three Graces.

Richard Collins (Secretary to the King): Youthful earnestness well portrayed.

Charles McGrath (Major Blent): A small part but the stage was his when he came on. His "right-about-face" would have pleased the hardest of hard-boiled drill sergeants.

Edward Kuster (Phipps, man-servant): A character part with possibilities which were not missed.

Samuel Ethridge (Laker, an anarchist): A small part which suddenly loomed large, and for a moment dominated the show. Perfect voice control; bearing and poise to suit the part. Here is an actor.

Wayne Edwards (Dr. Fellman): The studious radical, cringing but defiant. Well done.

Puss Chinn, Kurt Hansch and Edward Hoffman: Minor roles well filled.

* * *

The Setting.—One of Peter Friedrichsen's outstanding accomplishments. Modernistic, but not garishly so; regal but not heavy.

Sound Effects.—An amplifier, in use for the first time, is very effective in off-stage mob noises and martial music.

The Hostesses.—Charming.

INFORMAL LECTURE ON EDUCATION

Marietta Johnson, of the Fair Hope School, Fair Hope, Alabama, one of the South's foremost educators will speak at the home of Mrs. A. J. Houston, Pebble Beach, Sunday, May thirty-first, at three p. m.

An invitation is extended to all mothers and teachers to attend this talk.

THE DAILY CARMELITE—PAGE THREE

**DENNY
WATROUS**

GALLERY

OPPOSITE P.O. CARMEL

PRESENTS

**VASIA
ANIKEEFF**

RUSSIAN BASS

IN A PROGRAM
OF RUSSIAN
FOLK SONGS

SAT. AND SUN.

MAY 30-31

AT 8:30

TICKETS 1.00; RESERVED SEATS 1.50

VASIA ANIKEEFF

RUSSIAN BASSO

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GIULIO SILVA

EMINENT VOCAL TEACHER

Former Professor Royal Conservatory of Saint Cecilia in Rome, Italy; Head of Vocal Department, San Francisco Conservatory of Music, Will Give a SIX WEEKS SUMMER COURSE in Carmel Beginning June 15.

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**STUDIO THEATRE
OF THE
GOLDEN
BOUGH**
[CARMEL PLAYHOUSE]

Opening of the Summer Play Season

TONIGHT AND SATURDAY NIGHT
MAY 29, 30

CURTAIN AT 8:30 SHARP

THE

QUEEN'S HUSBAND

Tickets on sale opposite post-office from 2 to 5, and at 7 o'clock at the theatre. During these hours, telephone 480. Prices, 75c, \$1, \$1.50.

The Famous New York Comedy Success, by Robert E. Sherwood

A play brimful of gorgeous color, warm humanity and civilized comedy . . . abounding with uproarious situations and crackling lines.

THE DAILY CARMELITE

Official Newspaper of the City of Carmel-by-the-Sea.

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SPECIAL ARTICLE

"LIMITS AND LOGIC"

By ELEANOR MINTURN JAMES

Fifty million New Yorkers—not Frenchmen—have penetrated the artistic wilds of California via the covered canvas, anyway a score or more, portraits that is. Old Michael Angelo claimed that to thinking man the most interesting thing was—man. So perhaps because of this the Faculty of the Grand Central School of Art has shipped west a fine bunch of portraits, shown first at the Pasadena Art Institute.

Portraits of ladies with fans, ladies in green—presumably M. A. meant woman, too—ladies with daisies, lobstermen, duellers, artists, guitar players, Dutch peasants, army officers. These are dominated by Wayman Adams' beautiful painting, "The Critic" a debonair city sophisticate, who looks out of a dark canvas, cocking a wicked eye at you, a charming old roue. Beautiful did we say? Yes, for there is nothing truer than the truism that "beauty is character, truth, nothing else."

As one French painter put the question to himself, "What are features, what is expression?", going on to answer himself, "features are a certain composition made by the nose, the mouth, the eyes of an individual. The expression is the sensation which is thrown off by the features, the expression is inherent in the form and color and made by them, to arrive at it one must model and color truthfully." And this is not a bad answer.

Expression may be resident in a hand as well as a face, as artists have shown us. I shall always remember the hand of Don Quixote resting protectingly on the loyal shoulders of Sancho Panza in Jo Mora's fine bronze Cervantes group in Golden Gate Park, San Francisco. Quite irrelevantly—I read a bon mot attributed to Don Quixote recently—it takes many ciphers to make up the bulk of census figures. Seems like an

anachronism . . . Mora got a world of character into that hand.

Portraiture is a great game. The portraitist is handicapped in nerve racking ways—wives not being the least. Getting his man is no joke. He has to inveigle him to turn the pockets of himself inside out noting every scrap of golf score, hose washer, radio nut, burnt cartridge or what not. These it is his privilege to dovetail into a personality.

The world demands to be able to read himself into a portrait face believing that portrait faces are just manikin faces unless he can supply from his own experience a possible context for the result and expression left there by living. The world also demands that a portrait be a likeness despite all clamoring to the contrary.

That an artist tickets his man his own way is all right. He sees him as he sees him. But sincerity will not accept some impressionistic exaggeration like a freak image in a convex or concave mirror. No, an artist may not deny you your mother, your child, your wife, your national character, tricking you with one of his own outside your ken.

The old woman cited by Kant in his "Critique of the Pure Reason," in doubt of her own personality, wanting to prove herself to herself, exclaimed, "If I be I as I think I be, then will my little

Wild Lilacs

In spring the wild-lilacs

Lightly pour

On chaparral spaces

Their azure store.

Their shimmering plumes

Blue-bright and still

Flood with a sun-mist

Each dark hill.

So does my love

All radiant bring

To my heart's winter

A lilac spring.

So does my love

With her eyes blue shine,

Bring me heart's quiet

And spirit's wine.

—JACK LYMAN

dog know me!" . . . An artist, portraitist or landscapist, must lead your world up to you, straining at the leash, on its hind legs in responsive recognition—old friends the two of you.

Portraitists who howl about likeness being bad art are far from able to catch likeness as a rule. A larger free term for the more precise likeness, is recognition. On the vaudeville stage the wag impersonating Bonzo of the wicked wink and expressive paw knows the value of recognition, to him a market value. Dressed up dog fashion he acts out all dogs in one, terrier, bull, pom, airedale, collie, mongrel. So that the modern little Lord Fauntleroy in his Orpheum audience mindful of his pampered Peke gets as much kick out of Bonzo's whines and tears and smiles as the every day public school boy does reminded of his pup who is just dog. The wise dog impersonator is an artist in his way. The tricks of his trade are the crude workings of the mechanism fundamental to true art—"to touch recognition is to touch the universal."

The cynical artist in Phillip Gibbs' new novel "The Winding Lane," abashed by a frank young modern when she asks insistently what the difference is between his nudes and an indecent photograph exclaims, among other things, that his work is or ought to be "not the picture of one female. but the embodiment of all female form!" That's the universal end of it. And its involved in portraiture, too.

Austin James managed to catch something universal in his portrait of Dr. Robert A. Millikan, emphasizing as he did the intellectual acumen of this great scientist and hinting at the timelessness of what he is habitually attentive to in his laboratory.

Then there is the racial side of a man the portraitist must make sure of. There is a statue of a young Indian squaw in Oregon. Everything about the girl,—garments of skin, moccasins, pig tails, papoose on back, is Indian, only she does not strike you as Indian at all.

Now in his portrait of the old Indian so familiar to Carmelites, William Ritschel has caught the feeling of race. He has painted a distinct personality, but the type is all there, too. Every suggested plane of modeling, every tone relation, bears on the Indian heritage of the man. The same way with his suave portrait of "la belle Tahitienne" with the mauve hibiscus so exotically lighted. Here again he tells a complete story, as true as it is entertaining, portrait of person, portrait of race. Certainly a versatile artist, this Carmel marine painter,

that he can paint such portraits. A few artists are so gifted—Corot is thought by many to be an even greater portraitist than he is landscapist.

Of course, Jules Laforgue claimed there are no types, only humanity . . . In Ira Remsen's portrait of Robinson Jeffers is something more than type, more than individual. There is a heroic poignancy in Remsen's conception of that tall man in riding-breeches lithe, lean, tanned, no fragile indoor poet, a hypersensitive spirit devastated by unceasing striving to decipher the secret of man's impermanent treading of cosmic permanence, a dreamer incessantly scanning the universe, an iconoclast standing mightily alone against the gloomy background of actuality.

Jo Davidson's bust of Jeffers, modeled last year in Carmel, will doubtless be included in his big one man show to open in London in June. The Carmel poet will be in interesting company: Kipling, Hugh Walpole, Shaw, Arnold Bennett, H. G. Wells and Sir James Barrie. This publicity-shunning, literary recluse was persuaded to pose for Davidson through a mutual friend.

This reminds me of an interview with Barrie published last week in a big New York paper. It amounted to an interview of an interview. It was charged with animus from start to finish because Barrie, "once a newspaper man" had refused to give an interview to this particular newspaper man.

Perhaps Barrie detected through the crack in the door, which the butler held open so reluctantly as he turned the reporter away, that the man lacked the necessary sense of humor. The character sketch proved this.

While stressing Barrie's extensive habitual charitable giving of thousands of pounds he claimed he was withal "Scotch," congenitally "tight" for this reason. Barrie was in the habit of paying Charles Frohman to produce various meritorious plays which otherwise would not have been fortunate enough to have been produced. One of such plays was written by a poor hardworking London girl. When Frohman presented her with a box for the opening night of her play she declined shyly, saying she had no evening dress. Now Barrie's reaction proved to the reporter he was the conventional Scotchman—featured in the jokes of the Sunday "funnies," all because, reading this old incident, he was blind to the twinkle in Barrie's eye, deaf to the overtones of humanitarian understanding, when the famous dramatist told Frohman—"Give her a seat in the balcony and she won't need a new evening dress!"

A FEW MILLIONS MORE OR LESS

TWO AMERICANS—one hundred per cent—died recently, with vast fortunes. One, George Baker, at ninety-one, left a couple of hundred million dollars; the other, Dorrance, a soup dealer, a hundred and fifty million. Neither was worth his salt to humanity nor to history. They were tight-wadded, hard-boiled money grabbers. Both were eulogized as gods in the newspapers. When the last panic broke, two years ago,—the present depression, with twenty million humans suffering—Old Man Baker begged to get out of a sick bed to go to Wall street. "I've made money out of nine panics," he boasted. His holding's shrunk one hundred and eighty millions in two years, and he died. Poor fellow! The soup maker, who was born after I was, had one claim to fame, besides originating canned soup,—he belonged to thirty-one fashionable clubs. The soup chap left not a cent of his hundred and fifty millions to the people, to charity, though the soup kitchens have been using his stuff for decades of panics. In a properly-run country, neither of these citizens could have persisted; at least, they could not have kept the respect of the public. They did,

however. They were envied. Their sort rule America, and have made the present hard times. F. O. B.

ARCHITECTURE OF TODAY

The Princeton University Press has brought out Frank Lloyd Wright's long-awaited book on Modern Architecture, selling at four dollars. A quotation will serve to indicate the succinct style:

"Michelangelo built the first skyscraper when he hurled the Pantheon on top of the Parthenon. The Poppo named it St. Peter's and the world called it a day." "Today all skyscrapers have been whittled to a point, and a smoking chimney is usually the point. They whistle, they steam, they moor dirigibles, they wave flags, or they merely aspire, and nevertheless they very much resemble each other at all points. They compete—they pictorialize—and are all the same. But they do not materialize as architecture. Empty of all other significance, seen from a distance, something like paralysis seems to stultify them. They no longer startle or amuse. Verticality is already stale, vertigo has given way to nausea . . . they wearily reiterate the artificial setback . . . with now and then a flight that has no meaning like the Chrysler Building."

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CARMEL TRANSACTIONS IN THE COUNTY RECORDS

(Transactions and documents recorded
within the past three weeks.

Periodical abstracts from the records
will be published in future.)

ASSIGN. OF TRUST DEED: The Bank of Carmel to Andrew Stewart et al, May (Tr. deed of Thomas W. Titus et al) S. 75 ft. of Lot 5 Blk. 72, W. 10 ft. of Lot 1 Blk. 72 & W. 10 ft. of N. 25 ft. of Lot 5 Blk. 72, Carmel. Right of Way for ingress & egress.

CONFIRMING SALE: Est. of Elizabeth White, dec'd. to A. R. Huntington. May 11. \$1,800. Lots 6-7-8-9-10 Blk. 66, Carmel City.

ADMN'S DEED: Talcott W. Seaver, admn, of Est. of Elizabeth White, dec'd. to A. R. Huntington, May 11. \$1,800. Lots 6-7-8-9-10 Blk. 66 Carmel City.

QUITCLAIM DEED: Talcott W. Seaver to A. R. Huntington. May 11. Same as above Administrator's deed.

DEED: A. R. Huntington to Conrad C. Imelman. March 28. \$10 Lots 6-7-8-9-10 Blk. 66, Carmel City.

TRUST DEED: Rufus M. Kingman & wf. to tr. for Monterey Co. Tr. & Sav. Bk. Apr. 24. \$4,000. Lot 14 & part of Lot 13 Blk. 80, Add. 5 Carmel.

DEED: Charles L. McFarland to Mary B. McFarland, May 6. \$10. Rt. of Way for sewer purposes across por. of Lots 6 & 8 Blk. CC, Add. 1 Car.

NOTE FOR ADVANCE: Josephine M. Culbertson to The First Nat'l Bk. of Monterey. May 14. \$300. Lots 2-4-10 & S. 10 ft. of Lot 8 Blk. 92, Carmel.

RECISSION: Blanche M. Ayles to Edmund E. Smith & wf. May 6, Por. of Blk. 83, Add. 5, Carmel.

TRUST DEED: Thomas Charles Forrest & wf. to Robert J. Towne et al, tr. for Mae Shinn Towne. May 6. \$3,500. Lot 7 Blk. 135, Add. 2.

DEED: E. L. Taylor & wf. to Robert Cantrell. May 9, \$10 Lot 17 Blk. 26, Carmel City.

NOTICE OF DEFAULT: El Paseo Bldg. Co. Ltd., vs. John Edwin Eckett & wf. May 12. Lot 14 Blk. 58, Carmel City.

RECON: Silas W. Mack et al to Joe De Amaral et al. Lots 8-10-12 Blk. 17, Carmel City.

DEED: City of Carmel-by-the-Sea to Board of Trustees of the Sunset School District. April 30. \$10. Por. of Ninth Ave. bounded on the N. by Blk. 97, on the E. by the west line of Mission St.; on the S. by Blk. 110, and on the W. by the east line of San Carlos St. Carmel-by-the-Sea.

TOLL OF FOREST FIRES IN CALIFORNIA

One-twelfth the total area of California, or 8,372,000 acres, has been burned over in the past ten years (1921-1930) by forest, brush and grass fires, causing damage estimated at \$14,424,000 and costing \$10,736,000 for fire prevention and suppression, according to official figures for Federal, State and other agencies issued today by the U. S. Forest Service in San Francisco.

This ten-year record, according to Regional Forester S. B. Shaw, shows a gradual increase in the percentage of man-caused fires as compared with those started by lightning. According to ten-year averages, the three causes of fires that are increasing are careless smokers, reckless debris burners and incendiaries. In 1930, when the losses and acreage burned were far below normal, fires caused by man amounted to 3,769 out of a total of 4,219, or 89 per cent as compared with a ten-year average of 81 per cent.

Warnings have been issued about the danger of careless throwing away of lighted tobacco in cigars, cigarette and pipe heels, but the lighted match that sets the tobacco burning and is then carelessly thrown on the ground is one of the chief offenders.

FISHING IN CALIFORNIA

Through the good offices of Representative A. M. Free of the Eighth Congressional District of California, an agreement recently has been reached between the U. S. Bureau of Fisheries and the California Division of Fish and Game to undertake upon a large scale a thorough and systematic co-operative study of the trout and steel head salmon situation, with the view to stocking waters in the state to their maximum capacity, Henry O'Malley, U. S. Commissioner of Fisheries, announced today. The investigation will be the most thorough and far reaching that has ever been undertaken in the West, Mr. O'Malley said, since it will involve the co-ordination of scientific research, fishery regulation, and practical fish culture. At a conference in Washington on March 30, 1931, between the Commissioner and other officers of the bureau and Dr. Embury and his assistants, preliminary plans were drawn to undertake active field work during the present month.

The present program of development and research is an outgrowth of the effort in California to protect the food and game fish resources of the coastal region from the encroachments of hydroelectric power development.

FRIDAY, MAY 29, 1931

VASIA ANIKEEFF IN RECITAL SATURDAY AND SUNDAY

Following is the program to be given by Vasia Anikeeff, Russian bass, at the Denny-Watrous Gallery Saturday evening at eight-thirty. Anikeeff will repeat the recital on Sunday evening, with several changes in the program.

FOLK SONGS

Prisoner's Lament
The Love Song
The Soldier's Death
Kalinka

FOLK SONGS

Yamshik—Hold the Horses (Gypsy song)
Song of the Convict (Unaccompanied)
The Cossacks Returning from War (Unaccompanied)
At the Feast

INTERMISSION

RUSSIAN SONGS

Sleep, Fighting Eagles Korniloff
Snowflakes Unaccompanied
The Tramp Stolpyin

FOLK SONGS

Lullabye From the Province of Saratov
Song of the Dnieper Ukrainian
The Old Recruit's Song Arr. by A. Ivanoff
Down the River Kazanka
Miss Harriett Wilson, Accompanist
All arrangements of Folk Songs made by Miss Wilson

Steinway Piano courtesy of Sherman, Clay & Co.

KNIGHT EXHIBIT CLOSING

The Aston Knight Exhibit at the Denny-Watrous Gallery which has aroused so much comment, will close tomorrow. Those of Carmel really interested in painting cannot afford to miss this exceptionally fine exhibit of the works of the well-known artist.

CHRISTIAN SCIENCE CHURCHES

"Ancient and Modern Necromancy, alias Mesmerism and Hypnotism, Denounced" will be the subject of the Lesson-Sermon Sunday, May thirty-first, in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Mass.

The citations which comprise the Lesson-Sermon will include the following from the Bible: "Woe to the rebellious children, saith the Lord, that take counsel, but not of me; and that cover with a covering, but not of my spirit, that they may add sin to sin: That walk to go down into Egypt, and have not asked at my mouth; to strengthen themselves in the strength of Pharaoh, and to trust in the shadow of Egypt! Therefore shall the strength of Pharaoh be your shame, and the trust in the shadow of Egypt your confusion" (Isa. 30:1-3).

The Lesson-Sermon also will include the following passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy: "Does Christian Science, or metaphysical healing, include medication, material hygiene, mesmerism, hypnotism, theosophy, or spiritualism? Not one of them is included in it. Science must triumph over material sense, and Truth over error, thus putting an end to the hypotheses involved in all false theories and practices"

EXHIBITS

Paintings by John Greathead will be shown at the San Francisco Art Center, 730 Montgomery street, during the first two weeks in June.

Ralph Chesse is to stage a marionette performance of "Siegfried," a play from Wagner's opera, at the Travers Theatre, in the Fairmont Hotel, San Francisco, on Wednesday and Thursday nights, June third and fourth.

THE DAILY CARMELITE—PAGE SEVEN

TRAVEL INFORMATION

Carmel-Monterey Bus Service—

To Monterey: 8:20; 9:30; 11 a.m.; 12:45; 2:30; 5:00; 6:00 p.m.
Monterey to Carmel: 8:45; 10:30; 12 noon; 1:30; 3:45; 5:15; 6:30 p.m.

Train Departures (Monterey)—

6:33 a.m., for San Jose and San Fran.
9:05 a.m., for San Jose, San Fran.
10:11 a.m., for Los Angeles, way
Change at Watsonville Jct. for L.A.
10:11, for San Luis Obispo, Santa Barbara and L. A.
1:20 p.m., for San Jose and San Fran.
Change San Jose for Oakland.
4:07 p.m., for San Jose and San Fran.
6:53 p.m., for San Jose and San Fran.
8:25 p.m., for Santa Barbara-L. A. Through Pullman.

For more detailed information, telephone Southern Pacific, Monterey 139.
C. M. VANCE, Agent.

Motor Bus Services from Monterey—

To Salinas, San Jose, San Francisco, Oakland and int. points: 8:15, 11 a.m.; 1:05, 4:00, 6:20, 6:50 p.m.
To Santa Barbara, Los Angeles and int. points, 8:15, 11 a.m.; 4, 6:20 p.m.
San Francisco via Santa Cruz-Watsonville, 1:05 p.m.
Watsonville-Santa Cruz, 6:30 a.m., 1:05 p.m., 6:50 p.m.
Merced, Fresno, Yosemite, San Joaquin Valley, 8:15 a.m.
Portland, Seattle, Vancouver, 8:15, 11 a.m., 1:05, 4:00, 6:20 p.m.
Daily schedules east via S. F. or L. A.
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CARMEL'S BONDED DEBT

The city of Carmel had a per capita bonded indebtedness of \$9.07 at the close of the fiscal year ending June 30, 1930, according to a study of the bonded indebtedness of two hundred and seventy-five municipalities in California, recently completed by California Taxpayers' association. Total bonds outstanding for the municipality at that time were \$20,500. Population of the city, according to the 1930 census, was 2,260.

Carmel having the 162nd from the largest population in California, ranked 224th as regards total bonded debt, and 207th from the highest in bonded debt per capita.

Total bonded debt of the 275 cities studied amounted to \$413,665,832.34. The association, in a study made public a short time ago, found that the total bonded debt of the counties of California amounted to \$445,363,534.78.

The cities of Bell, Maywood and West Covina in Los Angeles county; Laguna Beach, Placentia, Tustin and San Clemente in Orange county; Amador, Jackson, Sutter Creek and Plymouth in Amador county; Menlo Park, Belmont, Lawndale in San Mateo county; Maricopa and Tehahapi in Kern county; Patterson and Riverbank in Stanislaus county; Willow Glen and Alviso in Santa Clara county; Loyalton in Sierra county, Emeryville in Alameda county, Rocklin in Placer county, Soledad in Monterey county, Blue Lake in Humboldt county, Parlinier in Fresno county, Fort Jones in Siskiyou county, Crescent City in Del Norte county, had no bonded debt at the close of the fiscal year.

The ten cities having the largest total bonded indebtedness in California were: Los Angeles, Long Beach, San Diego, Oakland, Sacramento, Pasadena, Stockton, Santa Monica, Beverly Hills and Glendale.

**COMING EVENTS ON THE
"MISSION TRAILS"**

Events scheduled on the "Mission Trails" during the next three months include the following, according to the California Mission Trails Association's latest bulletin:

- June 13-14, Rodeo and Gymkhana, Gilroy.
- June 21, Founding of San Juan Bautista, San Juan Bautista.
- July 4-Naval Dirigible Base and 4th of July Celebration, Sunnyvale.
- July 4-Fourth of July Celebration, Ventura.
- July 22-26-California Rodeo, Salinas.
- July 31-Aug. 2-Midsummer Golf Tournament, Del Monte.

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